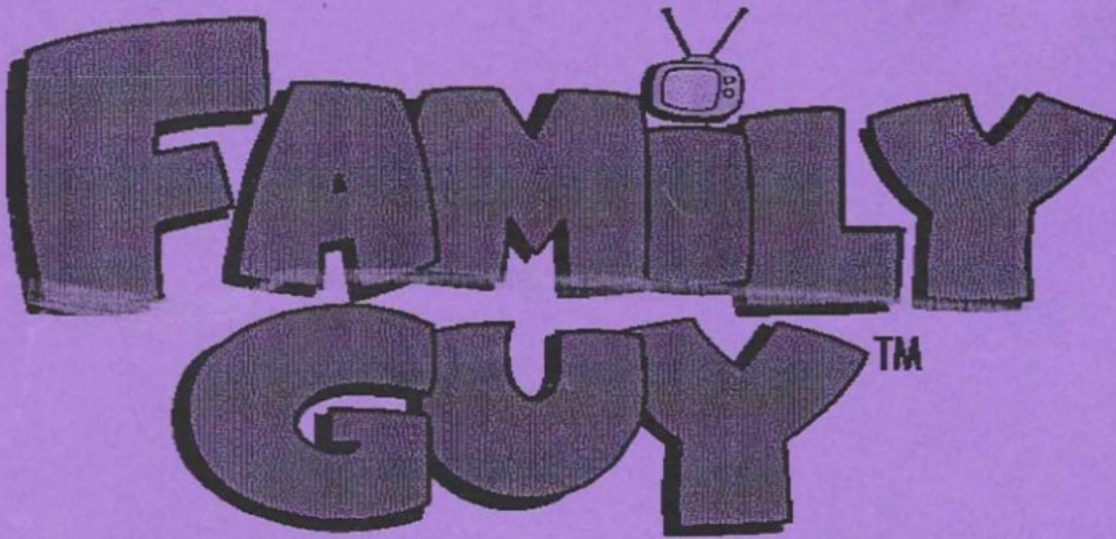


PRODUCTION # 7ACX12

"Dial Meg for Murder"



FAMILY GUY

"Dial Meg for Murder"

Production #7ACX12

Written by

Alex Carter
&
Andrew Goldberg

Directed by

Cyndi Tang

Created by

Seth MacFarlane

Executive Producers

Steve Callaghan
David A. Goodman
Mark Hentemann
Seth MacFarlane
Chris Sheridan
Danny Smith

TABLE DRAFT (WHITE)
September 25, 2008

© 2008 Twentieth Century Fox Film Corporation. All Rights Reserved.
No Portion of this script may be performed, published, reproduced,
sold, or distributed by any means, or quoted or published in any
medium, including on any website, without prior written consent of
Twentieth Century Fox Film Corporation. Disposal of the script copy
does not alter any of the restrictions set forth above.

"DIAL MEG FOR MURDER"

CAST LIST FOR #7ACX12:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN (SUB: CHRIS SHERIDAN)
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ALFRED HITCHCOCK.....TBD (SUB: SETH MACFARLANE)
ANT #1.....TBD (SUB: CHRIS SHERIDAN)
ANT #2.....TBD (SUB: JOHN VIENER)
ARAB MAN.....TBD (SUB: JOHN VIENER)
BETH.....TBD (SUB: STEVE CALLAGHAN)
BLACK WOMAN #1.....TBD (SUB: DANNY SMITH)
BULL.....TBD (SUB: SETH MACFARLANE)
CANCER KID.....TBD (SUB: KIM FERTMAN)
CARL.....JOHN BENJAMIN (SUB: SETH MACFARLANE)
CONNIE D'AMICO.....LISA WILHOIT (SUB: KIM FERTMAN)
COWBOY #1.....TBD (SUB: DANNY SMITH)
COWBOY #2.....TBD (SUB: ALEC SULKIN)
DANNY.....TBD (SUB: PATRICK MEIGHAN)
DIANE SIMMONS.....LORI ALAN (SUB: KIM FERTMAN)
DOCTOR.....TBD (SUB: JOHN VIENER)
DOUG.....TBD (SUB: CHRIS SHERIDAN)
ESTHER.....TBD (SUB: KIM FERTMAN)
FEMALE ANT.....TBD (SUB: DANNY SMITH)
GINA.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
HERBERT.....MIKE HENRY (SUB: ALEC SULKIN)
JEWISH MAN.....TBD (SUB: ALEC SULKIN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
KIDS.....TBD (SUB: KIM FERTMAN)
KID #1.....TBD (SUB: KIM FERTMAN)
KID #2.....TBD (SUB: STEVE CALLAGHAN)
KINDERGARTEN TEACHER.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
OBI-WAN.....TBD (SUB: SETH MACFARLANE)

ORDERLY.....TBD (SUB: DANNY SMITH)
PEDESTRIAN.....TBD (SUB: STEVE CALLAGHAN)
PRIEST.....TBD (SUB: SETH MACFARLANE)
PRISONER/LUKE.....TBD (SUB: ALEC SULKIN)
RODEO ANNOUNCER.....TBD (SUB: DANNY SMITH)
RONALD MCDONALD.....TBD (SUB: SETH MACFARLANE)
RUTH.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
SANDY.....TBD (SUB: KIM FERTMAN)
SCOTT.....TBD (SUB: DANNY SMITH)
SKELETOR.....TBD (SUB: SETH MACFARLANE)
TEACHER.....TBD (SUB: JOHN VIENER)
TOM TUCKER.....SETH MACFARLANE
TOUGH-LOOKING BOY.....TBD (SUB: DANNY SMITH)
TOUGH-LOOKING GIRL.....TBD (SUB: ALEC SULKIN)
TURN OF THE CENTURY BULLY.....TBD (SUB: SETH MACFARLANE)
TV ANNOUNCER.....TBD (SUB: JOHN VIENER)
URBAN MAN.....TBD (SUB: JOHN VIENER)
WOMAN.....TBD (SUB: KIM FERTMAN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The FAMILY watches television.

INT. CHANNEL 5 NEWSROOM - DAY (ON TV)

TOM TUCKER and DIANE SIMMONS are at the news desk.

DIANE SIMMONS

Good evening, I'm Diane Simmons. In traffic news, heavy gridlock on the 195 interchange. We now go live to Drunk Billy in the Channel 5 newscopter.

EXT. HIGHWAY - SAME (ON TV)

We see a helicopter in a tailspin, careening above the highway. It crashes into an overpass and **explodes**.

INT. CHANNEL 5 NEWSROOM - DAY (ON TV)

TOM TUCKER

This just in. Channel 5 newscopter pilot Drunk Billy passed away today. In anticipation of this event, we put together a clip package featuring some of Billy's work for Channel 5 news.

We see a series of Drunk Billy helicopter near misses:

EXT. HIGH RISE - DAY (ON TV)

The helicopter **tumbles** end over end across the screen, barely missing hitting the building.

EXT. MCCOY STADIUM - DAY (ON TV)

A baseball game is in progress. The helicopter flies into frame at an odd angle. The tail spins, **taking out part of the stands** and killing a bunch of PEOPLE.

EXT. FIELD - DAY (ON TV)

Some cows graze in an open field. The helicopter grinds through frame, against the ground, its blades cutting a swath across the field.

EXT. LAKE - DAY (ON TV)

A pyramid of waterskiers are pulled by a boat. The helicopter flies into frame, crashing through the waterskiers. Its tail rotor gets tangled in the rope. It pulls the boat with it as it goes into a tailspin over the dock. The boat crashes into the dock, destroying itself and the dock.

INT. KINDERGARTEN CLASS - DAY (ON TV)

A TEACHER reads to her class.

KINDERGARTEN TEACHER

(READING) ... "I'm still hungry," said
the very hungry caterpillar. "But
you've already eaten--

The helicopter crashes through the room, in one end and out the other, its nose scraping the floor the whole time.

EXT. STREET - DAY (ON TV)

The helicopter's rotors are caught in power lines. The rotors can't spin so the body of the helicopter is instead spinning.

INT. CHANNEL 5 NEWSROOM - DAY (ON TV)

DIANE SIMMONS

Drunk Billy will be missed. But what
you shouldn't miss is the Quahog rodeo
coming to the Civic Center this
Friday. Tickets are on sale now.

TOM TUCKER

And for those of you who are handy
with a horse, entry spots are still
open. So trot on down. Ha ha.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

ANGLE ON Brian.

BRIAN

Oh god, this seems like the kind of
thing Peter--

PETER

Too late, Brian.

On the Peter line we WIDEN TO REVEAL he is already dressed in
cowboy gear.

LOIS

Peter, you're gonna enter the rodeo?
That's stupid. You don't know
anything about horses and you're in
terrible shape.

PETER

You know, that's the difference
between you and me, Lois. When life
comes knocking at the door, you go and
hide in the kitchen. I fling the door
wide open and say, "Peter Griffin
here, what do you got?" And if that
don't convince you, look at this.
(SHOWING HER TV GUIDE) In this week's
TV Guide, it says, "Peter gets more
than he bargained for when he joins
the rodeo."

STEWIE

Well, it's in the Guide. Can we make
that a thing?

(MORE)

STEWIE (CONT'D)

Can we start calling TV Guide, "The Guide"? You know what? I'm not even asking. That's what we're doing.

PETER

Who says I couldn't be a rodeo star?
I got more cowboy blood in me than
Billy the Kid.

VARIOUS PLACES - X (MONTAGE)

Over "The Ballad of Billy the Kid" by Billy Joel, we see Peter getting dressed in a cowboy outfit, then a sign in front of the stadium which says "TONIGHT: PETER GRIFFIN", then Peter riding into a rodeo ring full of adoring FANS, lassoing ANIMALS, riding BULLS, wrestling STEERS, jumping barrels on HORSEBACK, having roses thrown at him as he basks in his triumph, etc. Throughout the montage, whenever we hear the solo piano, we CUT TO a shot of Peter playing a piano in his cowboy outfit, looking intensely at the camera with various expressions.

INT. MEG'S ROOM - DAY

Meg sits in her room, talking to RUTH, ESTHER and BETH.

MEG

Oh my god, did you see "Gossip Girl"?

RUTH

Oh, Penn Badgley is so hot.

ESTHER

Did you see that picture of Chace
Crawford in The Guide?

STEWIE (O.S.)

Keep it up!

BETH

Oh, he is so hot, too!

RUTH

I know, I totally wrote him a fan letter.

MEG

Oh my god, so did I!

ESTHER

I read an article that he has his own golf cart on the studio lot.

BETH

I bet they all do.

In the background, over the following dialogue, Peter, still dressed as a cowboy, quietly rides a horse into frame of the doorway to make sure that Meg is there, then backs out.

MEG

How pretty is Leighton Meester?

RUTH

Oh my god, so pretty!

BETH

I totally wish I looked like that!

ESTHER

Who's the girl that plays her friend?

MEG

Blake Lively.

BETH

Oh yeah, she's really pretty, too!

Over the following, Peter very slowly re-enters outside the doorway, still on the horse.

MEG

You know, their group is kind of like our group.

ESTHER

Oh my god, totally. If we had all that money we would totally be like that.

RUTH

I know, that's the cool thing about Blair. She's rich, but she's really just like us.

BETH

We could be rich.

MEG

I know we could, and we'd totally know what to do.

Peter bursts in, riding the horse.

PETER

Hee-ya!

He lassos Meg. Meg screams. Peter starts to drag her out of the room on the horse. Beth gets up and runs after them.

BETH

Hey, what are you--

Peter kicks her in the face to silence her. He drags Meg down the stairs, through the living room and out into the yard where he jumps off the horse and hog ties her. He then picks up a hot brand that says "PG" on it.

PETER

Alright, Meg, this is only gonna hurt for about three weeks.

He pulls her pants down to brand her bum, but sees that the initials "AW" are already there.

PETER (CONT'D)

What the hell?

WIDEN TO REVEAL MAYOR WEST, also on a horse.

MAYOR WEST

That there's my steer, Griffin.

He lassos Meg and drags her O.S.

INT. GRIFFINS' LIVING ROOM - DAY

Peter stands on the couch. Lois stands at the base of the stairwell.

PETER

Alright, Lois. Go ahead. Say it.

LOIS

(SIGHS) Chris, time for supper.

We hear the sound of scrambling footsteps from upstairs. Chris runs down the stairs. Peter jumps off the couch and onto Chris' back. Chris bucks on all fours like a bronco, shrieking. Eventually, Peter subdues him.

PETER

Ho der, ho der, ho der, ho der! Ho der.

Chris is now sprawled on the floor, his arms and legs out with Peter sitting on him.

PETER (CONT'D)

Alright, I'm ready for the rodeo. I'm ready to be a cowboy. That way I can sit around a campfire with two other cowboys and then a fourth cowboy who never says a word, but plays a mean harmonica.

EXT. CAMPFIRE - NIGHT (CUTAWAY)

Peter, dressed as a cowboy, sits around the campfire with three other COWBOYS.

COWBOY #1

Play us a song, Harley.

COWBOY #2

Yeah, somethin' sweet.

PETER

No. You know what I wanna hear.

The Harmonica Cowboy starts playing "Axel F" on the harmonica.

PETER (CONT'D)

Now play "Take On Me."

The Harmonica Cowboy starts playing "Take On Me."

PETER (CONT'D)

Now play that song from the end of

"The Breakfast Club."

The Harmonica Cowboy starts playing "Don't You Forget About Me."

PETER (CONT'D)

Ha ha. These are all funny harmonica bits.

EXT./ESTAB. QUAHOG CIVIC CENTER - DAY

INT. QUAHOG CIVIC CENTER - SAME

The family, minus Peter, all wearing cowboy hats (except Brian and Stewie), sits in the stands, as the rodeo is underway.

CHRIS

Mom, when's it Dad's turn?

LOIS

I don't know, Chris. But I think we should all pray for your father that he comes out of this uninjured.

ANGLE ON Stewie, who looks at Chris' cowboy hat.

STEWIE

(TO HIMSELF) Stupid hat vendor. Says
my head's not the right size for hats.
Your head's not the right size.

(BREAKING DOWN) I was gonna wear the
hat in the family Christmas picture!

ANGLE ON Brian, sitting next to a CONSERVATIVELY-DRESSED
WOMAN.

WOMAN

This is a disgusting display.

BRIAN

Boy, you can say that again. Nothing
like a bunch of adult men teasing
animals for fun.

WOMAN

You know they twist the bulls' balls
before they run out and that's why
they're so jacked up?

BRIAN

It's amazing this is still legal. The
only reason I'm here is 'cause my
idiot friend is in the rodeo.

WOMAN

I only came 'cause I'm writing a
magazine article. One of the
competitors is a thirteen-year-old
female riding prodigy. Apparently she
got on the bull to miscarry, and found
out she had a talent for it.

ANGLE ON the rodeo gate.

RODEO ANNOUNCER

Ladies and gentlemen, give an
indifferent East Coast welcome to the
newest bullrider, Peter the Kid!

The rodeo gate opens and Peter comes out riding the BULL.
The Bull bucks him around for a few beats, then he gets
tossed off, landing on his stomach. The Bull turns towards
Peter, then stands up on his hind legs.

BULL

You know what I am back at the ranch?

I'm a breeding bull.

PETER

(NERVOUS) What-- What's that?

BULL

You gonna find out.

Peter gasps, and starts to scramble away, but the Bull grabs
the back of his pants and starts pulling them off.

BULL (CONT'D)

Where you goin', fatty? We gonna have
a party.

Peter continues scrambling and yelling in terror, kicking his
legs, but the Bull keeps a firm grip on his pants and they
eventually come off.

ANGLE ON Brian and the Woman.

BRIAN

So, what magazine do you write for?

WOMAN

I'm the editor for "Teen People."

BRIAN

Editor? Well, gosh, you know, I'm
something of a writer myself.

(MORE)

BRIAN (CONT'D)

I wrote for "The New Yorker" for a little while.

WOMAN

Wow, that's impressive. Are you looking for work?

BRIAN

(LAUGHS) Oh, never have to look too far for that. What are you-- What-- What do you got?

WOMAN

Well, we're looking for someone to write a piece on the everyday activities of the average American teenage girl.

BRIAN

I could do it. But only if you want it creatively compelling, on time, and on budget.

WOMAN

(LAUGHS) Here's my card.

BRIAN

Thanks.

WOMAN

Whoa, your friend looks upset.

ANGLE BACK ON Peter and the Bull. Peter lies on the ground in the fetal position with his pants still off. The Bull stands over him.

BULL

I got a house on The Cape, maybe you come visit.

PETER

(SHELL-SHOCKED) Maybe.

BULL

(MORE OMINOUSLY) Maybe you come visit.

PETER

How's Labor Day?

BULL

Labor-- Actually, that works. That'd be a perfect weekend 'cause I'm cleanin' out the-- That'd be-- That'd be perfect.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' BACKYARD - SAME

Stewie is in the sandbox, playing with Rupert.

STEWIE

You see this, Rupert? Most children build a sand castle. I'm building a sand retreat for singles in their thirties.

Stewie takes out Action Figures of a GUY and a GIRL.

STEWIE (CONT'D)

(GUY VOICE) Hi, I'm Jeremy. I work in Corporate Finance. (GIRL VOICE) Hi, I'm a French Canadian girl down here on my vacation. It's a big deal for me to be down here on my own. I like the swimming pool with a bar in it so you can sit on a bar stool and you're in the water.

(MORE)

STEWIE (CONT'D)

(GUY VOICE) I like how all the food and drink is included in the price of the ticket. (GIRL VOICE) Yeah, that way you don't have to bring your cash down from the room. (GUY VOICE) Okay, I was just looking for a friend of mine, so maybe I'll see you later.

(GIRL VOICE) Good for you, Janine. You promised yourself you'd talk to somebody and you did it. (THEN, NOTICING SOMETHING O.S.) Brian, what are you doing up there?

ANGLE ON Brian, standing on a ladder, looking in the window to Meg's room.

BRIAN

Shh. I'm writing an article on teenage girls for a magazine. I'm studying Meg to see what goes on during her day.

STEWIE

Well, that sounds interesting.

BRIAN

I know, right?

STEWIE

Actually, it doesn't. I'd rather sit here burning ants with a magnifying glass.

Stewie holds a magnifying glass over an ant hill.

ANGLE ON two ANTS who jump out of the way of the ray of sun that sizzles the ground.

ANT #1

God, I hate this neighborhood.

ANT #2

Why, 'cause of the heat rays coming
out of the sky?

ANT #1

No, 'cause of all the damn carpenter
ants.

WIDEN TO REVEAL a FEMALE ANT in front of a microphone. A few
other ANTS flank her, playing instruments.

FEMALE ANT

(SINGING) JUST LIKE ME, THEY LONG TO
BE, CLOSE TO YOU/

The Female Ant pulls out a sandwich, takes a bite, then
sticks her own antenna down her throat and pukes.

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. SCHOOL HALLWAY - SAME

Brian and Stewie watch from behind a corner as Meg puts books
in her locker.

BRIAN

Okay, stay down, we don't want her to
see us.

A TOUGH-LOOKING BOY walks up to Meg.

TOUGH-LOOKING BOY

Hey, Meg, did you do my homework?

MEG

Yes.

She hands him some papers. He walks off. A TOUGH-LOOKING
GIRL walks up.

TOUGH-LOOKING GIRL

Hey, Meg, did you write my book
report?

MEG

Uh huh.

She hands her the book report. The Girl walks off. A
TEACHER walks up.

TEACHER

Meg, did you grade my term papers?

MEG

Yes.

She hands the Teacher a stack of papers. The Teacher walks
off.

MEG (CONT'D)

(SIGHS) Well, at least that turn of
the century bully hasn't tried to
steal my lunch today.

A GUY in a monocle, top hat and tuxedo with tails prances
into frame, tweedling his fingers.

TURN OF THE CENTURY BULLY

Mmmm, I'll just take that!

He takes Meg's lunch and prances off.

EXT. QUAHOG DUMP - DAY

Stewie and Brian's P.O.V. THROUGH BINOCULARS. We see Meg
sitting at the edge of a dump, eating a banana, staring
blankly at the garbage..

BRIAN

God, what is she doing? This
article's gonna be so boring. She
doesn't do anything.

STEWIE

No, don't you see? It's actually kinda touching. Look at it. This is the perfect symbol for the teenage ennui of this generation.

BRIAN

What are you saying?

STEWIE

I'm just saying, maybe this is bigger than "Teen People" now. Maybe this is its own thing. Maybe this is a centerpiece of a book of essays by one Brian Griffin.

A long beat.

BRIAN

You-- you think? Book of essays?

STEWIE

Yeah. Or maybe a "This American Life." She's haunting. I'm haunted, Brian. This could be a Pulitzer.

BRIAN

You know, you might be right. I'm gonna go for it.

STEWIE

(BREAKING) Eh, what are you crazy?! It's a fat girl eating bananas at the dump. God, you're such a glory-whore.

INT. GRIFFINS' KITCHEN - DAY

Brian and Stewie hide around a corner.

STEWIE

You know, Brian, the most surprising part of this whole thing was the discovery that Meg eats her fish like a cartoon cat.

ANGLE ON Meg, sitting at the kitchen table. She pulls a fish from O.S., and gently lowers it into her open mouth, removing a fish skeleton with a xylophone sound effect. She tosses the fish skeleton O.S. with a slide-whistle noise.

EXT. STREET - DAY

Brian and Stewie are in Brian's car. They follow Meg, who drives the Griffins' car.

STEWIE

Where the fuck is she going?

BRIAN

I don't know. There's nothing out in this part of town.

Meg pulls into the Quahog Adult Correctional Institute.

STEWIE

What is that, Brian? What is an Adult Correctional Institute?

BRIAN

It's a prison, Stewie.

STEWIE

Ah. One would think they could just say that.

INT. QUAHOG ADULT CORRECTIONAL INSTITUTE - DAY

In the prisoner visiting room, Meg sits down in a booth with a phone connected to another phone on the other side of the Plexiglass. Stewie and Brian watch from the doorway. After a few beats, a rough-looking, but handsome PRISONER sits on the other side of the Plexiglass. Meg and the Prisoner smile as they both pick up their respective phones.

PRISONER

Hi, Meg.

MEG

Hi, Luke.

They **kiss** the glass. Brian and Stewie stare, their mouths open in shock.

INT. SET OF "ALFRED HITCHCOCK PRESENTS" - DAY (LIVE ACTION)

We see a clip of ALFRED HITCHCOCK speaking to the camera after a vignette from his show.

ALFRED HITCHCOCK

We will return after this moth hole in
the fabric of our entertainment.

END OF ACT ONE

ACT TWO

EXT./ESTAB. QUAHOG ADULT CORRECTIONAL INSTITUTE - DAY

INT. QUAHOG ADULT CORRECTIONAL INSTITUTE - SAME

Meg is where we left her, talking to the Prisoner, Luke, from behind the glass.

LUKE

It's really good to see you, Meg.

It's been awhile.

MEG

I know. I'm sorry, Luke. It's just so hard to get over here without anybody finding out. Have you gotten all the letters and hair that I've sent?

LUKE

It's the only thing that's getting me by, Meg. Thank you.

MEG

How'd your parole hearing go?

LUKE

Not good. Looks like I'm gonna be in here another three years.

MEG

(DISTRAUGHT) Oh, Luke.

LUKE

I don't expect you to wait for me.

MEG

I will, Luke. If it takes ten years or twenty years, I'll be here when you get out.

They smile at each other and kiss again through the glass.

BRIAN

Oh my god! Meg's involved with a
convict!

STEWIE

You should put this in your article,
Brian. It'll be juicier than that
secret I heard at daycare.

INT. DAYCARE CENTER - DAY (FLASHBACK)

Stewie sits at a table, coloring. ANOTHER TODDLER approaches
him and whispers something in his ear. Stewie's eyes widen.

STEWIE

(DROPPING MARKER, LOOKING AT OTHER
CHILD) No way! No! No! No way!

The Toddler nods with a knowing look. Stewie starts to go
back to his coloring, shaking his head slightly, but then
stops coloring again.

STEWIE (CONT'D)

No way! No way.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Meg sits on the couch. Peter and Lois stand facing her.
Brian and Stewie sit nearby.

MEG

You were spying on me, Brian?! Then
you told on me to Mom and Dad?!

BRIAN

I had to tell them!

LOIS

Don't give him crap for this, Meg. He did exactly the right thing by coming to us. Don't you know what kind of fire you're playing with dating a prisoner?

PETER

Hold on, Lois. This is some serious parenting. I'm gonna go put on my Cosby sweater.

Peter exits.

MEG

Mom, you don't understand! Luke and I really connect, very deeply! He's all alone in there, and I'm all alone out here. In a way, we're both in prison.

LOIS

Well, Meg, there's a big difference there. He's in prison for a reason. He broke the law!

MEG

He robbed a convenience store to pay for medication for his mom. He wasn't gonna hurt anybody, but the clerk pushed him a little too far!

INT. CONVENIENCE STORE - DAY (FLASHBACK)

Luke holds a gun to somebody O.S.

LUKE

C'mon, man, give me what's in the
register! Now!

WIDEN TO REVEAL CARL behind the cash register.

CARL

Only if you take home and watch this
DVD of "The Apple Dumpling Gang" with
Tim Conway, and tell me if you think
it's funny. 'Cause I've been having
an argument with my buddy--

LUKE

Just gimme the damn money!

CARL

Uh, I'm not entirely certain, but I'm
pretty sure that I wasn't finished
talking. Anyway, my buddy says that
"The Apple Dump--

Luke shoots Carl in the arm, and grabs the money out of the
cash register.

CARL (CONT'D)

Oh, it's but a mere flesh wound.

(THEN) That's from "Holy Grail."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Oh, I'm sure he gave you a very
convincing sob story, Meg. Frankly, I
don't care. I do not want you seeing
him again!

Peter re-enters.

PETER

I can't find the sweater.

LOIS

(TO MEG) How the hell did you even
meet him?!

MEG

We had a pen pal project at school,
and when it was over, Luke and I just
kept writing each other.

LOIS

Well, it stops now!

MEG

But, Mom, I love him!

LOIS

It stops now, Meg!

PETER

Your mother's right, Meg. You gotta
be careful who you get involved with
romantically.

Peter's cell phone rings. He answers it.

PETER (CONT'D)

Hello?

SPLIT SCREEN WITH:

INT. BEDROOM - DAY (CONTINUOUS)

The Bull lies on a bed, lazily. He flips through a porn
magazine that says: "Big Black Udders". On the front,
there's a big black udder.

BULL

(INTO PHONE) I'm in the mood for some coitus. Get over here.

PETER

(INTO PHONE) I can't, I'm with my family.

BULL

(INTO PHONE) Pick up wine on the way.

The Bull hangs up.

END SPLIT SCREEN.

PETER

(INTO PHONE, COVERING) Well, Angela, if I'm really the only guy at work who can solve it, I'll be right there.

Peter hangs up, and exits.

INT. MEG'S ROOM - DAY

Meg lies on the bed, crying. There is a tap at the window. Meg looks and sees Luke at the window. She gasps, runs over and opens it.

MEG

Luke! What are you doing here?!

LUKE

I escaped, Meg. I escaped 'cause I just couldn't bear another second away from you.

MEG

My god, how did you get out?! Did you hide out in the laundry truck or something?

LUKE

No, Meg, prisons have had their own laundry for about fifty years. I filed down a toothbrush to a fine point and stabbed the guard with the most kids.

MEG

What?!

LUKE

No, I'm just kidding.

MEG

(RELIEVED) Oh. I'm still getting a sense of your humor.

LUKE

There was a riot in the prison yard and I slipped over the fence while everyone was distracted.

MEG

Well, quick, get in here before somebody sees you!

She helps him in through the window. They kiss for a few beats.

LUKE

I've wanted to do that for so long. That tastes better than a guy's penis, I tell ya.

MEG

(LAUGHING) Now I know that was a joke!

LUKE

(LAUGHS) Whatever. You know, Meg,
it's so wonderful to finally be able
to hold you like this. But I'm a
little torn. I mean, I'm putting you
in danger just by being here.

MEG

Don't talk like that. We're together,
that's all that matters. We belong together.
Like floral shrines and the ghetto.

EXT. GHETTO STREET - DAY (CUTAWAY)

A YOUNG, URBAN MAN is walking down the street when he is
suddenly **shot** by SOMEBODY in a passing car. He **collapses** to
the ground as the car **speeds away**. A nearby PEDESTRIAN runs
to his aid.

PEDESTRIAN

Oh my god, are you okay?

URBAN MAN

(DYING) If I die... leave two dollars
worth of flowers right here.

(PRODUCING PHOTO) Here's my fourth
grade class photo. Lean it against a
cheap candle.

PEDESTRIAN

Should I call an ambulance?

URBAN MAN

No, call Channel 9. And have a gap-
toothed woman say, quote, "He never
bothered nobody."

The Urban Man dies.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' DINING ROOM - SAME

The Griffins sit at the table, eating dinner.

MEG

Mom, can I be excused, I wanna go eat
the rest of my food up in my room.

LOIS

Sure, Meg, if you want.

Meg takes some extra food, puts it on her plate and exits.

STEWIE

(SING-SONG) Eating disorder.

LOIS

I don't know what's going on with Meg,
she doesn't wanna leave her room these
days.

PETER

Maybe she's sick. Two days ago, I
used the bathroom after her. The
place was totally wrecked. It was
like an escaped prison guy dump.

BRIAN

She's not sick. She's in love. With
a man she can't be with.

From O.S., we hear a banging sound from upstairs.

BRIAN (CONT'D)

Listen to that. Poor kid, banging her
headboard into the wall out of
frustration and loneliness. Again and
again.

(MORE)

BRIAN (CONT'D)

Earlier today, I heard her screaming
and wailing. Like she was being
repeatedly punched in the lower
stomach.

The sound of the **banging stops** and we hear the sound of water
running from upstairs.

LOIS

Listen to her now. Washing her face
off in the sink after crying so much.

PETER

(SYMPATHETIC) Probably got tears in
her hair, poor thing.

BRIAN

I'll go up and talk to her.

Brian exits.

STEWIE

Am I the only one who thinks she's
gettin' fucked up there?

INT. GRIFFINS' UPSTAIRS HALLWAY - MOMENTS LATER

Brian stands outside Meg's room.

BRIAN

(SWEETLY) Hey, Meg? You okay in
there?

We hear **scrambling** and the sound of a door shutting.

MEG (O.S.)

Uh, yeah, come on in.

Brian **opens the door** and enters. Meg sits on her bed,
motionless.

BRIAN

Everything all right?

MEG

Yeah, yeah. Everything's fine.

BRIAN

Listen, uh, I feel like I should explain myself a little bit here. I'm sorry I had to tell Lois what was going on. You just gotta realize I was only thinking about your safety--

We hear a sneeze. There's a beat. Meg and Brian both stare at the closet.

BRIAN (CONT'D)

(LOW GROWL)

MEG

(SIGHS) Luke, you might as well come out now.

The closet door opens and Luke walks out.

BRIAN

(GASP) Luke! What the-- They let you out of jail?!

LUKE

Not exactly.

MEG

He broke out to see me, Brian. We're in love.

BRIAN

Meg, are you crazy? You can't harbor a fugitive. That's a felony.

MEG

Only if someone finds out, Brian. Are you gonna do it? Are you gonna tell on me again?

BRIAN

Well, I--

Peter enters.

PETER

Brian, you gotta get down there, "Bewitched" is on and it's an Uncle Arthur-- (GASP) Oh my god!

He runs off for a beat, then runs back in with a newspaper. He looks at the newspaper, then at Luke.

PETER (CONT'D)

My god, it's-- it's him. The guy in the newspaper.

MEG

Oh no!

PETER'S POV: He holds up the comics section next to Luke.

PETER

It's Funky Winkerbean!

We see Luke's head next to Funky Winkerbean's, and they do indeed look alike. Meg heaves a sigh of relief.

PETER (CONT'D)

No, wait a minute! You're the other guy in the paper!

PAN DOWN from the Funky Winkerbean picture to Luke's actual picture in the paper with the headline: "Escaped Prisoner At Large!"

MEG

Oh no!

ANGLE ON the GHOST OF OBI-WAN KENOBI.

OBI-WAN

Run, Luke, run!

Luke runs for the window, and **scrambles out**. Peter quickly dials his cell phone.

PETER

(INTO PHONE) Joe, it's Peter! Two things. First of all, when I was over at your house the other day, I forgot to tell you how much I like the rearrangement you and Bonnie did with your living room furniture. Second of all, come outside, there's an escaped convict runnin' across the street!

JOE (O.S.)

Well, Peter, first off, thank you. I have to admit I was a little disappointed you didn't say anything about the living room rearrangement the other day. Second of all, oh my god, I'm on my way!

EXT. SPOONER STREET - CONTINUOUS

Luke runs across the street, as Joe quickly wheels out of his house. The two spot each other, freeze for a moment, then Luke sprints off down the street with Joe in pursuit. Meg leans out the window. Luke rounds a corner, as the street slopes down.

MEG

No, Luke, don't run downhill!

Joe follows Luke down the hill. His wheels accelerate incredibly rapidly, bringing him closer and closer to Luke. Joe leaps out of his wheelchair, flies through the air, and tackles Luke to the ground.

JOE

You just messed with the wrong arm of
the law!

We hear a 70's/80's-style "Superfriends"-type cue as we **FADE TO BLACK**.

We **FADE UP** on TWO KIDS running across the shore of a lake, playing ball. One of them trips and falls. He gets up, and puts one hand on his eye.

KID #1

Aaa! I got something in my eye!

KID #2

Just rub it, it'll come out!

JOE (O.S.)

Whoa, hold on there.

Joe comes out of the bushes.

KID #1/KID #2

Sergeant Swanson!

JOE

Hey, kids, when you've got something
in your eye, you should never, ever
rub it. Instead, find an adult to
pull the top lid over the lower lid,
and let your eye's natural fluids wash
it clean.

Somewhere over the previous line, we **CUT TO AN INSERT SHOT** of an animated medical-type diagram, illustrating what Joe is describing. We then **CUT BACK TO** the kids, who are fine.

KIDS

Wow, thanks, Sergeant Swanson! Now we
know!

JOE

And knowing is better than not
knowing.

We hear a final cue, then we CUT TO a fake CLOSING CREDITS SEQUENCE against a background of Joe in an action pose in his wheelchair with a starburst behind him. We end with the old Hanna-Barbera spiral logo.

EXT. SPOONER STREET - NIGHT (BACK TO SCENE)

Joe is putting a handcuffed Luke into a squad car, as the Griffins come out of their house. Meg is in front of everybody, running to the squad car.

MEG

No, Mr. Swanson, you can't take him!

JOE

Yes, I can, Meg. He's going back to jail.

MEG

Well, if you're taking him to jail,
you have to take me, too!

JOE

I know, that's the plan. You're under
arrest for harboring an escaped convict.

MEG

Oh, well, that's only fair because
after all, I did hide him from the--
Whaaaaaaaaaaaaaat?!

LOIS

Joe, are you crazy?! You can't take
my daughter to prison!

JOE

What do you mean "can't"? Is that some
sort of crack against my disability?

LOIS

Well, no--

JOE

Then shut up!

LOIS

But, Joe, jail is no place for a child!

PETER

Yeah, neither is the Ronald McDonald

House for cancer kids.

EXT./ESTAB. RONALD MCDONALD HOUSE - DAY (CUTAWAY)

INT. CHILDREN'S HOSPITAL WARD - SAME (CUTAWAY CONT'D)

We see a bunch of bald, sickly CHILDREN as two DOCTORS stand by.

DOCTOR

I don't get it. Why does the cancer
spread so aggressively?

An ORDERLY wheels in a meal cart.

ORDERLY

Alright, who ordered quarter pounders
with cheese?

All the kids' hands excitedly go up. ANGLE ON a KID with a
giant head tumor talking to RONALD MCDONALD.

CANCER KID

What are my chances of surviving,
Ronald McDonald?

RONALD MCDONALD

Sorry, Billy, I'm afraid they're...

Ronald McDonald draws a golden "0" in the air with his
fingers.

EXT./ESTAB. WOMEN'S PRISON - DAY

INT. JAIL CELL - SAME

Meg, in prison greys, is led into a cell. The door slams shut. Meg turns around. There are TWO LARGE BLACK WOMEN in the cell.

MEG

Uh... hi.

BLACK WOMAN #1

Hey there. Did you also get caught
trying to vote in O-hi-o?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

A CHYRON reads: "THREE MONTHS LATER"

INT. GRIFFINS' LIVING ROOM - SAME

The family, minus Meg, is watching TV.

TV ANNOUNCER (V.O.)

We now return to "Grease" with the
special extended ending.

EXT. RYDELL HIGH - DAY (ON TV)

DANNY and SANDY fly off toward the horizon in a convertible, waving goodbye to the carnival below.

EXT. SKY - LATER (ON TV CONT'D)

Danny and Sandy are still heading upwards in the convertible. They are shivering in the cold upper sky.

SANDY

We've been up here for four days. Why
did you drive the car into the air if
you didn't know how to get it back down?

DANNY

Look, Sandy, it seemed like a cool
idea at the time. Obviously, I
didn't think ahead.

SANDY

It's so cold. Let's cuddle together
for warmth.

DANNY

(STAMMERING) I-- I-- I'm warm enough.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Brian X's off a final day on the calendar.

BRIAN

Well, this is it. Meg gets out of
jail today.

PETER

Already? It seems like just yesterday
we rented her room to Skeletor.

SKELETOR walks out of the kitchen, wearing just his signature
hood and polka dot boxer shorts, eating a bowl of cereal.

PETER (CONT'D)

Sorry, Skeletor, Meg's coming back.
You gotta move out.

SKELETOR

I believe I signed a six month lease.

PETER

Yeah, sorry, pal, you voided the lease
when you brought in your cat.

A CAT brushes up against Skeletor's legs.

SKELETOR

Fine. We don't wanna be somewhere
where they don't like cats anyway.

(PICKS UP CAT) Let's go, Skittles.

Skeletor exits.

CHRIS

Dad, can I come with you to pick up Meg?

PETER

No, Chris, I wanna do it by myself.

I've been picturin' this day for three months now.

EXT. PRISON - DAY (CUTAWAY)

Peter stands, leaned against a 70's Dodge police car, facing a prison. A large prison gate slides open and we see Meg's silhouette. Both she and Peter are dressed like The Blues Brothers. We hear "She Caught The Katy." As the first chord hits, we CUT TO a face-on shot of Meg dressed like Jake Blues, against a white background. A blue-boxed CHYRON reads: "Meg Griffin". We then CUT TO a face-on shot of Peter, dressed like Elwood Blues, also against a white background. A blue-boxed CHYRON reads: "Peter Griffin". We then CUT TO the two of them facing each other against the white background. They hug.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

LOIS

Let's all go together to pick her up.

She's probably a little fragile after being in there so long, and I'm sure she'll be heartened to see our faces.

The door bursts open, revealing a TOUGH-LOOKING MEG, wearing a tank top and a do-rag. Her arms, shoulders and neck are covered in tattoos. She stands there for a beat.

MEG

I'm home. You're all my bitches now.

STEWIE

(BEAT) Okay.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Meg stands in front of the family.

LOIS

Meg! You look... so different.

CHRIS

How was prison?

MEG

First question: who's the biggest,
toughest guy in this house?

PETER

Well, I don't like to toot my own
horn, but I believe I hold the
distinction--

Meg picks up the lamp, and **crashes** it over Peter's head,
knocking him to the ground. Meg holds Peter's head back, and
punches him repeatedly in the throat as Peter **gags** in pain.
She **kicks** him in the side repeatedly, then **presses** his front
teeth against the side of the coffee table, and **stomps** him in
the back of the head as hard as she can. His teeth go
flying. Peter **groans in pain**, as Meg stands back. The
family is all slack-jawed, dumbfounded.

MEG

My house now, bitch. Now who's the
funniest?

Peter, lying on the floor, slowly and shakily raises his
hand.

PETER

(WEAKLY) I know my way around a joke--

Meg repeatedly **kicks** Peter in the face.

CHRIS

For god's sake, Dad! Have some
humility, it'll save your life!

MEG

There better be beer in the fridge.
Meg exits into the kitchen.

CHRIS

Boy, she's acting totally different.
Like Jews and Catholics whenever
there's an Arab around.

EXT. JERUSALEM - DAY (CUTAWAY)

A JEWISH MAN and a PRIEST argue with each other.

JEWISH MAN

Your Vatican sold us out to the Nazis!

PRIEST

Well, you killed our Messiah!

An ARAB MAN approaches.

ARAB MAN

Hey, what's all the hubbub?

The Jew and the Priest look at the Arab Man and then back at
each other. They begin to make out furiously.

ARAB MAN (CONT'D)

(GROWL, LAUGH) Oh, okay! See, this
is... this is why all the bombs.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. PETER AND LOIS' BATHROOM - SAME

Peter is taking a shower. The shower curtain is drawn back and
Meg casually enters the shower behind Peter.

MEG

Hey.

PETER

Meg! What the hell you doin' in
here?!

MEG

Shower time.

PETER

Yeah for me. Not for-- What are you
doin' with that loofah?

MEG

Don't worry about it.

ANGLE ON the outside of the shower. After a beat:

PETER (O.S.)

AAAA! You told me not to worry about
it! I shoulda been worried the whole
time!

INT. GRIFFINS' UPSTAIRS HALLWAY - DAY

Lois holds a pile of laundry and heads into Meg's room.

LOIS

(OPENING DOOR) Meg? I did all your
laundry. (THEN) Oh my god! What is
that smell?

MEG

(POINTING TO A BUCKET ON THE FLOOR)
It's my poop bucket.

LOIS

What the hell?!

MEG

I'm used to going to the bathroom in
my room.

LOIS

That's disgusting! No, you use the toilet like everyone else!

MEG

No.

LOIS

Ugh. God, it smells horrible! Well, can you at least empty it each time you use it?

MEG

I like to fill it up. I'm not makin' a million trips.

LOIS

Meg, get that outta here, please.

MEG

Alright. Fine.

She opens the window, and throws the bucket out. We hear a thunk as it lands, then:

STEWIE (O.S.)

Aaaaaa! Oh god, it's like the grossest episode of "You Can't Do That On Television"!

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. SCHOOL CAFETERIA - SAME

Meg enters the cafeteria. CONNIE D'AMICO sits at a nearby table with GINA, SCOTT, DOUG and other POPULAR KIDS.

CONNIE D'AMICO

(RE: MEG) Hey, who's the new dude?

GINA

Oh my god, that's Meg Griffin! She
just got out of prison!

Meg walks past their table towards a soda machine. As she
passes, Connie calls out to her.

CONNIE D'AMICO

Hey, Meg! What'd they put you in jail
for? Being ugly?

Everyone laughs. Meg reaches the soda machine. During the
following exchange, we hear Meg repeatedly purchasing cans of
soda.

DOUG

Hey, Meg, what happened? Did you get
out early for fat behavior?

Everyone laughs.

GINA

Nice tattoo. Did you get your penis
pierced, too, while you were in there?

Everyone laughs. Meg calmly starts to place cans of soda
into a pillow case that she has taken out of her pocket.

SCOTT

What'd you do, carve a gun out of soap
and then not wash with it? Ha ha.

P.U.

Everyone laughs. Meg finishes filling her pillow case with
soda cans, then slowly and calmly walks towards the group.

CONNIE D'AMICO

Hey, Meg, are you gonna take those
soda cans to the Shaw-skank Redemption
Center?

Everyone laughs. Meg raises the pillow case above her head,
and swings it, bringing it down on Connie's head.

She swings madly, wiping out the whole table. Meg bends down, pulls up Connie's unconscious body by the front of her shirt, cups the back of Connie's head, and gives her a long, open-mouth kiss, then drops her back onto the floor.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

As the family eats breakfast, we hear a piano playing "Camptown Races" softly in the background.

LOIS

Peter, Meg's been suspended from school.

PETER

That's okay. Whatever she wants to do.

LOIS

She cracked three kids' skulls open! Ever since she's gotten out of prison, she's completely out of control-- What is that music?

WIDEN TO REVEAL a SALOON PIANO PLAYER playing an upright in the corner.

PETER

I hired a piano player so whenever Meg walks in, he'll stop playing.

LOIS

Peter, this is serious. Meg has turned into a monster!

STEWIE

I had fifteen episodes of "The Suite Life of Zack and Cody" on TiVo. All gone. She erased them. Monster!

BRIAN

Don't you see? That's what the penal system does in this country. It turns small time offenders into hardened criminals. Look at Meg. They took an innocent little girl and turned her into a psychotic, sociopathic freak.

Meg enters from the living room. The music abruptly stops on a false note. They all turn and look at her with a gasp.

MEG

What did you say, Brian?

BRIAN

(COVERING, SCARED) Oh, I was just picking up on something Lois said. What was it you said, Lois? Something about Meg being a freak?

LOIS

(SCARED) Oh, no, I didn't say anything. Peter said something about Meg, which I disagreed with.

PETER

That wasn't me. Stewie was really layin' into Meg about something.

CHRIS

Yeah, it was Stewie.

LOIS

Definitely Stewie.

STEWIE

Oh, so now everyone understands me.

LOIS

Look, Meg, we're just worried about you.

MEG

Well, don't. I can take care of myself. I'll be outta here by the end of the week.

Meg turns to Stewie.

MEG (CONT'D)

Punch yourself in the face.

STEWIE

(SCARED NOISE)

MEG

Punch yourself in the face.

Stewie lightly punches himself in the face, and whimpers.

MEG (CONT'D)

Alright, he doesn't know what he's doing. (TO PETER) You, fatso, punch your baby in the fa--

Peter punches Stewie in the face, knocking him out of his chair.

PETER

(HOPEFUL) I did good, Meg?

MEG

Shut up.

Meg exits.

PETER

(TO HIMSELF, PROUD) I did good. I did good.

EXT. GRIFFINS' HOUSE - DAY

Brian exits the house and walks up to his car. He gets in.

INT. BRIAN'S CAR - CONTINUOUS

Brian shuts the door and turns on the car. He hears a click.
WIDEN TO REVEAL Meg is in the backseat, with a gun to Brian's head.

MEG

First thing I wanna let you know is I
don't want to kill you.

BRIAN

(SCARED) Good, good, that's good,
right?

MEG

The second thing I wanna let you know
is that if I have to, I will kill you.
Drive.

Brian pulls out of the driveway.

BRIAN

Any particular direction?

MEG

That way. You're gonna help me get
some money so I can get out of this
town.

BRIAN

Really? Where are you gonna go?

MEG

I don't know. Maybe I'll go to Ceti
Alpha Five. I hear there's life. A
fair chance.

EXT. CETI ALPHA FIVE - DAY (CUTAWAY)

Meg, dressed in tattered rags, stands in a severe sandstorm, holding up her arms as if to say "oops." We hear a sitcom "wah-wah."

EXT./ESTAB. MORT'S PHARMACY - DAY

INT. MORT'S PHARMACY - SAME

HERBERT waits at the counter as MORT puts some items in a bag.

MORT

What kind of birdhouse can you build
with popsicles, roofies and a mallet?

HERBERT

It's for a rare African bird called
Nunya Business.

Herbert grabs the bag roughly and exits as Meg enters. Meg walks up to the counter and puts her gun on Mort.

MEG

Hands in the air, Goldman!

MORT

Oh my god, what are you doing? Is
this about those sugar pills I sold
you as birth control?

MEG

What?

MORT

Because some studies suggest that
they're just as effective--

MEG

Gimme your money!

MORT

I usually don't hear that 'til I get home.

Brian enters.

BRIAN

Meg, put down the gun.

MEG

Brian, I told you to stay in the car.

BRIAN

You forgot to crack a window. It's like eighty-five degrees out there... You know, you could get arrested for that.

MEG

Get back in the car!

BRIAN

Meg, don't do this. This isn't you. What happened to the girl that we used to know? The one that Luke fell in love with? The one he's expecting to see when he steps out of that prison in forty years?

MEG

I don't care about Luke. I don't need him. I don't need anyone.

BRIAN

Well, Meg, if you don't put the gun down, I'm gonna be forced to call the police.

MEG

Good! Call the police! I want you to! What do I care if I go back to prison? Nobody cares about me anyway!

BRIAN

You're wrong, Meg. (NOTICING SOMETHING O.S.) I wanna show you something.

Brian takes a magazine off the rack.

MEG

"Teen People"?

BRIAN

It's the article I wrote about you.

MEG

You wrote an article about me?

BRIAN

They wanted a story about a typical teenage girl.

MEG

Is it "Bananas At The Dump: A Tale Of A Teenage Loser"?

BRIAN

Yeah, they make the title, read paragraph three.

Meg looks at the magazine.

MORT (O.S.)

This isn't a library.

MEG

(READING) "And in the face of every adolescent challenge, she looks at the world through hopeful eyes and maintains an uncommon resilience that can only be admired. In this sense, Meg Griffin is not the typical American girl. She is far sweeter and kinder than that." (THEN) Oh my god, that's so nice, Brian. Did you mean all that?

BRIAN

Of course I did.

MEG

Oh my god, I can't believe I did this. I was just so tired of being everyone's whipping girl that it felt kind of good to do some of the whipping.

BRIAN

Give me the gun, Meg.

Meg hands Brian the gun.

MEG

Thanks for reminding me who I really am.

Brian and Meg start walking towards the door. We hear a **shotgun blast** and Meg flies out of frame. **ANGLE ON** Mort, holding a smoking shotgun.

MORT

That was self defense. (POINTS SHOTGUN AT BRIAN) Right, Brian?

BRIAN

Yeah, yeah.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

The family sits at the table, having dinner.

PETER

How's your stomach wound, Meg?

MEG

It hurts so bad.

PETER

Everything's back to normal...

LOIS

Peter, nothing is back to normal. Meg's got a court appearance tomorrow for violating her parole, Connie D'Amico's still in a coma, Mort is pressing hate crime charges. Meg could end up in jail for life.

PETER

Everything's back to normal... everything's back to normal... everything's back to normal... back to normal... normal... back to normal... nothin' different.

MEG

Mom, my food's coming out my stomach.

PETER

Shut up, Meg.

LOIS

Oh, I guess everything is back to normal. (WEAK LAUGH)

END OF SHOW